

3 330

dim. *p* 3 *dim.* *pp*

335 340

345 350 1 2

cres - - - *cen* - - - *do* *dim.* *pp*

355 1 360 1

sf *p* *pp*

3 1 2 365 4 370

f *ffz*

375 1

ffz *sf*

380 4 3 4 4

sf *sf* *sf* *sf*

385 2 4 *tr* 4 *tr* 4 390 4 2

sf *dim.* *p*

395 4 3 400 4

pp

4 2 405 4 1

cresc. *f*

8 1 3 0 410 3 3 3

pp *cresc.* *f*

MERTON MUSIC

SPOHR

DOUBLE STRING
QUARTET No.3

in E minor Op. 87

QUARTET I
VIOLIN I

THEO WYATT

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Adagio =84

Adagio ♩=84

3 *p* *dim.* *pp* *f* *dim.*

3 *p* *p* 15

cresc. *f* *dim.* *p*

1 25 *p* 3 3 3

Allegro ♩=96

p *pp* 30

sf dim. *sf dim.* *p*

35 1 *pp* 40

sf *dim.*

2 45 2 4 0

p *p* *dim.*

50 3 3 3

p *p*

cresc.

55 1 1 *f* *sf*

120 *cresc.* *f* *dim.*

125 *p*

130 *cresc.*

135 *f*

140 *tr*

145 *f* *dim.* *p*

155

160 *pp* *sf* *p*

165 *pp* *f* *p*

170

180 *ffz*

185 *dim.* *pp*

190

195 *ff* *dim.* *pp*

200

205 *ffz*

210 *pp*

215

pp *sf* *cresc.* *sf*

60 *sf* *sf* *p* *pp*

65 *sf* *p*

70 *p*

75 *p*

80 *f* *p*

85 *sf* *p*

90 *dim.* *p* V.S. 2nd. time *p*

95 *pp*

Musical score for Quartet I: Violin I, page 4. The score consists of 14 staves of music in G major, 2/4 time. It features various dynamics including *p*, *pp*, *mf*, *sf*, and *cresc.* with fingerings and measure numbers.

Musical score for Quartet I: Violin I, page 13. The score consists of 14 staves of music in G major, 2/4 time. It is marked "Finale Allegro molto" with a tempo of 116. It features various dynamics including *p*, *pp*, *ffz*, *sf*, and *cresc.* with fingerings and measure numbers.

Musical score for Violin I, measures 280-400. The score is written in treble clef with a key signature of one sharp (F#). It features various dynamics including *sf*, *p*, *cresc.*, *sf*, *pp*, *dim.*, *p*, *cresc.*, *sf*, *dim.*, *p*, *sf*, *p*, *sf*, *f*, *cresc.*, *p*, *cresc.*, *sf*, *dim.*, *dolce*, *sf*, *sf*, *p*, *sf*, *p*, *sf*, *p*, *pp*, *p*, *mf*, *f*, and *ff*. The score includes numerous slurs, ties, and fingerings (e.g., 0, 1, 2, 3, 4). Measure numbers 280, 285, 290, 295, 300, 305, 310, 315, 320, 325, 330, 335, 340, 345, 350, 355, 360, 365, 370, 375, 380, 385, 390, 395, and 400 are indicated.

Musical score for Violin I, measures 140-160. The score is written in treble clef with a key signature of one sharp (F#). It features various dynamics including *mf*, *f*, *p*, *cresc.*, *f*, *sf*, *pp*, *cresc.*, *sfz*, *sf*, *sf*, and *pp*. The score includes numerous slurs, ties, and fingerings (e.g., 1, 2, 3, 4). Measure numbers 140, 145, 150, 155, and 160 are indicated.

165 *sf* *p* *dim.* *cresc.* *p* *pp* *sf* *p* *cresc.* *f* *p* *cresc.* *f* *dim. p* *pp* *cresc.* *f* *dim.* *p* *cresc.* *f*

170 175 180 185 190 195 200 205

135 *cresc.* *sf* *sf* *dim.* *pp* *f* *dim.* *p* *cresc.* *p* *cresc.* *p* *1.* *2.* *p* *225* *230* *6* *Scherzo Allegro* *240* *cresc. sf* *dim.* *p* *cresc. sf* *250* *dim.* *dolce* *sf* *260* *265* *sf* *p* *270* *cresc. sf* *3*

140 145 150 160 170 180 185 190 195 200 205 210 215 220 225 230 240 245 250 255 260 265 270

Scherzo Allegro $\text{♩} = 100$

III

Measures 1-130. Dynamics: *p*, *cresc.*, *sf*, *dim.*, *dolce*, *sfz*, *pp*, *f*, *cresc.*, *sf*, *dim.*, *p*, *sf*, *f*, *p*, *cresc.*, *sf*, *dim.*, *dolce*, *sfz*, *p*, *sf*, *p*.

Trio

Measures 120-130. Dynamics: *p*.

Andante con Variazioni $\text{♩} = 92$

II

Measures 1-50. Dynamics: *p*, *mf*, *pp*, *cresc.*, *p*, *cresc.*, *p*, *mf*, *pp*, *p*, *dolce*, *f*, *cresc.*.

Trio

Measures 45-50. Dynamics: *f*, *cresc.*.

QUARTET I: VIOLIN I

55 *p*

60 *p*

65 *p*

70 *p*

75 *p*

80 *p*

85 *p*

90 *p*

95 *pp*

100 *f*

105 *f*

110 *p*

115 *cresc.* *f* *sfz* *sfz* *p*

QUARTET I: VIOLIN I

120 *p*

125 *f*

130 *f*

135 *f*

140 *f*

145 *p*

150 *cresc.* *f* *dim.* *pp*

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Orellana	Taylor	Hurlstone	Raff	Swan Hennessy	SEXTETS
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MERTON MUSIC

SPOHR

DOUBLE STRING QUARTET No.3

in E minor Op. 87

QUARTET I VIOLIN II

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Double Quartet No. 3

L. Spohr Op. 87

Adagio $\text{♩} = 84$

Allegro $\text{♩} = 96$

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*It seems a shame to let this blank space run to waste.
We think Spohr-lovers may enjoy this extract from his autobiography.*

My turn had come to direct one of the Philharmonic concerts in London and I created no less sensation than with my solo play. It was at that time still the custom there that when symphonies and overtures were performed, the pianist had the score before him, not exactly to conduct from it, but only to read after and to play in with the orchestra at pleasure, which when it was heard had a very bad effect. The real conductor was the first violin, who gave the *tempi*, and now and then, when the orchestra began to falter gave the beat with the bow of his violin. So numerous an orchestra, standing so far apart from each other as the Philharmonic, could not possibly go exactly together, and in spite of the excellence of the individual members, the *ensemble* was much worse than we are accustomed to in Germany. I had therefore resolved when my turn came to direct, to make an attempt to remedy this defective system. Fortunately at the morning rehearsal on the day when I was to conduct the concert, Mr Ferdinand Ries took the place at the piano, and he readily assented to give up the score to me and to remain wholly excluded from all participation in the performance. I then took my stand with the score at a separate music desk in front of the orchestra, drew my directing baton from my coat pocket and gave the signal to begin. Quite alarmed at such a novel procedure, some of the directors would have protested against it; but when I besought them to grant me at least one trial, they became pacified. The symphonies and overtures that were to be rehearsed were well known to me, and in Germany I had already directed at their performance. I therefore could not only give the *tempi* in a very decisive manner, but indicated also to the wind instruments and horns all their entries, which ensured to them a confidence such as hitherto they had not known there. I also took the liberty, when the execution did not satisfy me, to stop, and in a very polite but earnest manner to remark upon the manner of execution, which remarks Mr. Ries at my request interpreted to the orchestra. Incited thereby to more than usual attention, and conducted with certainty by the visible manner of giving the time, they played with a spirit and correctness such as till then they had never been heard to play with. Surprised and inspired by this result the orchestra immediately after the first part of the symphony expressed aloud its collective assent to the new mode of conducting. The result in the evening was still more brilliant than I could have hoped for. It is true, the audience were at first startled by the novelty, and were seen whispering together; but when the music began and the orchestra executed the well-known symphony with unusual power and precision, the general approbation was shown immediately on the conclusion of the first part by a long sustained clapping of hands. The triumph of the baton as time-giver was decisive, and no one was any more seen seated at the piano during the performance of symphonies and overtures.

65 2

sf *sf* *p*

75 *pp*

80 4

pp *sfz* *sfz*

90 *dim.* *p* *dim.*

95 2 2

100 2

mf

105 *dim.*

110 *pp*

115 3 *pp* *pizz.*

arco *p* *pizz.*

120 *arco*

cresc.

125 *f* 1

Detailed description: This is a musical score for Violin II, Quartet I, spanning measures 65 to 125. The score is written in treble clef with a key signature of one sharp (F#). It features various musical notations including eighth notes, sixteenth notes, and slurs. Dynamic markings such as *sf* (sforzando), *p* (piano), *pp* (pianissimo), *f* (forte), *dim.* (diminuendo), *mf* (mezzo-forte), and *cresc.* (crescendo) are used throughout. Performance instructions like *arco* (arco) and *pizz.* (pizzicato) are also present. Measure numbers 65, 75, 80, 90, 95, 100, 105, 110, 115, 120, and 125 are indicated at the start of their respective staves. First and second endings are marked with '1.' and '2.' at measures 95 and 125.

QUARTET I: VIOLIN II

130 1

p

135 1

pp *mf*

140

p

145

mf *f*

p

150

f *sf*

155

f *sf*

pp *sf* *cresc.* *sf*

QUARTET I: VIOLIN II

280 7

pp

290

295 3

cresc.

300

f *dim.* *p* *p*

305

310

cresc.

325

330

p

335

dim. *pp*

340

345

cresc.

350

dim.

355

pp *sf* *p* *pp*

360 1

370

f *ffz*

375 1

ffz *sf* *sf*

380

385

sf *sf* *sf* *p*

390

6

pp

400

405

cresc. *f*

410

pp *cresc.* *f*

QUARTET I : VIOLIN II

Musical score for Violin II, measures 145-275. The score is written in treble clef with a key signature of three sharps (F#, C#, G#). It features various musical notations including slurs, ties, and dynamic markings. Measure numbers are indicated at the beginning of each line: 145, 150, 155, 160, 165, 170, 180, 185, 190, 195, 200, 205, 210, 215, 220, 225, 230, 235, 240, 245, 250, 255, 260, 265, 270, 275. Dynamic markings include *f*, *pp*, *sf*, *ffz*, *dim.*, *cresc.*, and *p*. There are also fingerings (1, 3, 6) and a section marked with a dashed line between measures 260 and 270.

QUARTET I : VIOLIN II

Musical score for Violin II, measures 160-205. The score is written in treble clef with a key signature of three sharps (F#, C#, G#). It features various musical notations including slurs, ties, and dynamic markings. Measure numbers are indicated at the beginning of each line: 160, 165, 170, 175, 180, 185, 190, 195, 200. Dynamic markings include *sf*, *pp*, *f*, *mf*, *dim.*, *p*, *cresc.*, *f*, *tr.*, *pizz.*, *arco*, and *f*. There are also fingerings (1, 2, 4, 6) and a section marked *tr.* (trill) in measure 185.

Andante con Variazioni $\text{♩} = 92$

II

QUARTET I: VIOLIN II

Musical score for Violin II, Part II, measures 1-80. The tempo is Andante con Variazioni, $\text{♩} = 92$. The key signature has one sharp (F#). The score consists of ten staves. Measure numbers 5, 15, 20, 25, 30, 35, 40, 45, 50, 55, 60, 65, 70, 75, and 80 are indicated. Dynamics include *p*, *mf*, *pp*, *cresc.*, and *f*. There are several triplets and first endings marked with '1'.

QUARTET I: VIOLIN II

IV

Finale

Allegro molto $\text{♩} = 116$

Musical score for Violin II, Part IV, measures 1-135. The tempo is Allegro molto, $\text{♩} = 116$. The key signature has three sharps (F#, C#, G#). The score consists of ten staves. Measure numbers 10, 15, 20, 25, 30, 35, 40, 45, 50, 55, 60, 65, 70, 75, 80, 85, 90, 95, 100, 105, 110, 115, 120, 125, 130, and 135 are indicated. Dynamics include *p*, *ffz*, *dim.*, *pp*, *sf*, *f*, *cresc.*, and *ff*. There are several triplets and first endings marked with '1'.

Scherzo Allegro

Musical score for "Scherzo Allegro" by Giuseppe Verdi, measures 240-400. The score is written for a single melodic line in treble clef, key of D major (two sharps). The tempo is marked "Scherzo Allegro". The score includes various dynamic markings and articulations:

- Measures 240-245:** Starts with a half rest, followed by a half note G4, quarter notes A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, A58, B58, C59, D59, E59, F#59, G59, A59, B59, C60, D60, E60, F#60, G60, A60, B60, C61, D61, E61, F#61, G61, A61, B61, C62, D62, E62, F#62, G62, A62, B62, C63, D63, E63, F#63, G63, A63, B63, C64, D64, E64, F#64, G64, A64, B64, C65, D65, E65, F#65, G65, A65, B65, C66, D66, E66, F#66, G66, A66, B66, C67, D67, E67, F#67, G67, A67, B67, C68, D68, E68, F#68, G68, A68, B68, C69, D69, E69, F#69, G69, A69, B69, C70, D70, E70, F#70, G70, A70, B70, C71, D71, E71, F#71, G71, A71, B71, C72, D72, E72, F#72, G72, A72, B72, C73, D73, E73, F#73, G73, A73, B73, C74, D74, E74, F#74, G74, A74, B74, C75, D75, E75, F#75, G75, A75, B75, C76, D76, E76, F#76, G76, A76, B76, C77, D77, E77, F#77, G77, A77, B77, C78, D78, E78, F#78, G78, A78, B78, C79, D79, E79, F#79, G79, A79, B79, C80, D80, E80, F#80, G80, A80, B80, C81, D81, E81, F#81, G81, A81, B81, C82, D82, E82, F#82, G82, A82, B82, C83, D83, E83, F#83, G83, A83, B83, C84, D84, E84, F#84, G84, A84, B84, C85, D85, E85, F#85, G85, A85, B85, C86, D86, E86, F#86, G86, A86, B86, C87, D87, E87, F#87, G87, A87, B87, C88, D88, E88, F#88, G88, A88, B88, C89, D89, E89, F#89, G89, A89, B89, C90, D90, E90, F#90, G90, A90, B90, C91, D91, E91, F#91, G91, A91, B91, C92, D92, E92, F#92, G92, A92, B92, C93, D93, E93, F#93, G93, A93, B93, C94, D94, E94, F#94, G94, A94, B94, C95, D95, E95, F#95, G95, A95, B95, C96, D96, E96, F#96, G96, A96, B96, C97, D97, E97, F#97, G97, A97, B97, C98, D98, E98, F#98, G98, A98, B98, C99, D99, E99, F#99, G99, A99, B99, C100, D100, E100, F#100, G100, A100, B100, C101, D101, E101, F#101, G101, A101, B101, C102, D102, E102, F#102, G102, A102, B102, C103, D103, E103, F#103, G103, A103, B103, C104, D104, E104, F#104, G104, A104, B104, C105, D105, E105, F#105, G105, A105, B105, C106, D106, E106, F#106, G106, A106, B106, C107, D107, E107, F#107, G107, A107, B107, C108, D108, E108, F#108, G108, A108, B108, C109, D109, E109, F#109, G109, A109, B109, C110, D110, E110, F#110, G110, A110, B110, C111, D111, E111, F#111, G111, A111, B111, C112, D112, E112, F#112, G112, A112, B112, C113, D113, E113, F#113, G113, A113, B113, C114, D114, E114, F#114, G114, A114, B114, C115, D115, E115, F#115, G115, A115, B115, C116, D116, E116, F#116, G116, A116, B116, C117, D117, E117, F#117, G117, A117, B117, C118, D118, E118, F#118, G118, A118, B118, C119, D119, E119, F#119, G119, A119, B119, C120, D120, E120, F#120, G120, A120, B120, C121, D121, E121, F#121, G121, A121, B121, C122, D122, E122, F#122, G122, A122, B122, C123, D123, E123, F#123, G123, A123, B123, C124, D124, E124, F#124, G124, A124, B124, C125, D125, E125, F#125, G125, A125, B125, C126, D126, E126, F#126, G126, A126, B126, C127, D127, E127, F#127, G127, A127, B127, C128, D128, E128, F#128, G128, A128, B128, C129, D129, E129, F#129, G129, A129, B129, C130, D130, E130, F#130, G130, A130, B130, C131, D131, E131, F#131, G131, A131, B131, C132, D132, E132, F#132, G132, A132, B132, C133, D133, E133, F#133, G133, A133, B133,

QUARTET I: VIOLIN II

75 80 85 90 95 100 105 110 115 120 125 130 135 140 145 150

p *f* *p* *cresc.* *p* *cresc.* *ff* *p* *f* *f* *p* *f* *cresc.* *f* *sf* *sf* *p* *mf* *pp* *f* *p* *pp* *1.* *2.* *f* *dim.* *pp* *sf* *mf* *p* *f* *pizz.* *pp*

Scherzo Allegro $\text{♩} = 100$

III

Measures 1-125 of the Scherzo Allegro section. The score is written in treble clef with a key signature of one sharp (F#). The tempo is marked 'Scherzo Allegro' with a quarter note equal to 100 beats. The section is labeled 'III'. The music features a variety of dynamics including *p*, *cresc.*, *sf*, *dim.*, *pp*, and *sfz*. There are several slurs and phrasing marks. Measure numbers 5, 10, 15, 20, 25, 30, 35, 40, 45, 65, 70, 85, 90, 95, 100, 105, 110, 115, 120, and 125 are indicated. The section ends with a double bar line and a key signature change to three sharps (F#, C#, G#).

Trio

Measures 126-225 of the Trio section. The key signature changes to three sharps (F#, C#, G#). The music continues with various dynamics including *p*, *cresc.*, *f*, *dim.*, *pp*, and *sf*. There are many slurs and phrasing marks. Measure numbers 130, 135, 140, 145, 160, 165, 170, 175, 180, 185, 190, 195, 200, 205, 210, 215, 220, and 225 are indicated. The section ends with a double bar line and a key signature change to one sharp (F#).

Musical score for Quartet I Viola, measures 285 to 415. The score is written in E minor (three sharps) and 3/4 time. It features various dynamics including *pp*, *p*, *f*, *cresc.*, *dim.*, *sf*, *ffz*, and *ff*. The score includes numerous triplets and slurs, with measure numbers 285, 290, 295, 305, 310, 325, 330, 345, 350, 355, 360, 365, 375, 380, 385, 390, 395, 400, 405, and 410 marked.

Set by Kittv and Theo Wyatt using Sibelius 7.

MERTON MUSIC

SPOHR

DOUBLE STRING QUARTET No.3

in E minor Op. 87

QUARTET I VIOLA

THEO WYATT

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Double Quartet No. 3

QUARTET I: VIOLA
L. Spohr Op. 87

Adagio ♩=84

Measures 1-65 of the Viola part. The score begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo is Adagio (♩=84). The dynamics range from *pp* to *sf*. The piece transitions to Allegro (♩=96) at measure 25, where the time signature changes to 12/8. The score includes various musical notations such as slurs, ties, and articulation marks. The section ends at measure 65 with a *sf* dynamic.

QUARTET I VIOLA

Measures 150-280 of the Viola part. The score continues with the same key signature and time signature. The tempo remains Adagio. The dynamics include *pp*, *f*, *sf*, and *ffz*. The notation features complex rhythmic patterns, including triplets and sixteenth notes, as well as various slurs and ties. The section concludes at measure 280 with a *sf* dynamic.

QUARTET I: VIOLA

140 *p*

145 *f*

150 *pp* *sf* *cresc.* *sf*

160 *sf* *sf* *pp* *0*

165 *1*

170 *sf* *sf* *p*

175 *1* *pp* *2* *sfz*

180 *sf* *3* *1* *185* *f* *f* *dim. p*

190 *p*

200 *3* *pizz.* *p*

205 *arco* *f* *p*

210 *tr* *f*

QUARTET I VIOLA

280 *p* *sf* *pp*

290 *11* *p* *cresc.* *sf* *dim.*

305 *1*

310 *2* *sf*

315 *3* *p* *sf* *1* *p*

320 *1*

325 *sf* *f* *p*

330 *p*

335 *cresc. sf* *dim.* *p*

340 *p*

345 *cresc. sf* *dim.* *p* *sf*

350 *sf*

355 *355* *sf* *p* *sf*

360 *p*

365 *365* *p* *sf* *p*

370 *1* *p*

375 *0* *4* *13*

395 *1* *p* *cresc.* *ff*

400

145 **2** *f* 150 155 **4** 165 170 *pp* 180 **6** 185 **1** 190 **4** 195 **7** 205 **3** 215 **1.** 220 **6** 230 **2** 235 **2** **Scherzo Allegro** 240 *cresc. sf* 245 *dim.* **p** 250 *cresc. sf* *dim.* 255 **pp** **sf** 260 265 **sf** 270 *cresc. sf* **3** *sf*

QUARTET I: VIOLA
Andante con Variazioni ♩ = 92

[illegible]

QUARTET I: VIOLA

80 *p* *f*

85 *p* *cresc.*

90 *ff* *p*

95 *p*

100 *f*

105 *pp* *f* *f*

110 *p* *f* *p*

120 *sf* *p* *p*

125 *mf*

130 *pp* *f* *p*

135 *p*

140 *pizz.*

145 *arco* *pp* *p* *f* *pp*

QUARTET I VIOLA

Scherzo Allegro $\text{♩} = 100$

III

5 *p* *cresc. sf* *dim.* *p*

10 *cresc. sf* *dim.* *pp* *sf*

15 *pp* *sf* *p*

20 *sf*

25 *sf* *p*

30 *p*

35 *cresc.* *sf* *sf* *p* *sf*

40 *sf* *p* *sf*

45 *pp* *p*

50 *pp*

55 *pp*

60 *pp*

65 *p*

70 *cresc.* *sf* *dim.* *sf*

75 *sf*

80 *sf*

85 *p* *sf* *f*

90 *p* *p*

95 *p*

100 *cresc.* *sf* *dim.* *p*

105 *sf* *dim.* *p*

110 *p*

115 *sf* *sf*

120 *sf*

125 *Trio* *p* *p*

130 *p* *p*

135 *cresc.* *1.* *2.* *1.*

140 *1.* *2.* *1.*

V.S.
2 bars rest overleaf

QUARTET I: VIOLONCELLO

270 275 280 285 290 295 305 310 315 325 330 335 345 355 360 370 375 380 385 390 395 400 405

f *f* *sf* *pp* *cresc.* *p* *f* *cresc.* *f* *dim.* *pp* *pp* *sf* *ffz* *sf* *sf* *sf* *pp* *pp* *cresc.* *f* *f*

Set by Kitty and Theo Wyatt using Sibelius 7.

MERTON MUSIC

SPOHR

DOUBLE STRING
QUARTET No.3

in E minor Op. 87

QUARTET I
VIOLONCELLO

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Adagio $\text{♩} = 84$

Double Quartet No. 3

QUARTET I: VIOLONCELLO

L. Spohr Op. 87

Musical score for Violoncello, Double Quartet No. 3, L. Spohr Op. 87. The score is in 3/4 time, key of D major, and consists of 65 measures. It begins with a tempo marking of Adagio ($\text{♩} = 84$) and a dynamic of *p*. The score features various musical notations including slurs, ties, and dynamic markings such as *p*, *pp*, *dim.*, *cresc.*, *f*, *mf*, *sf*, and *pizz.* The piece concludes with a final measure marked with a fermata and a dynamic of *p*.

QUARTET I: VIOLONCELLO

Continuation of the musical score for Violoncello, Double Quartet No. 3, L. Spohr Op. 87. The score continues from measure 65 to measure 265. It features various musical notations including slurs, ties, and dynamic markings such as *p*, *pp*, *dim.*, *cresc.*, *f*, *mf*, *sf*, and *pizz.* The piece concludes with a final measure marked with a fermata and a dynamic of *p*.

IV Finale

Allegro molto $\text{♩} = 116$

10

p 15 *ffz* 20

dim. *pp* 25 1 *ffz* 30 1 *sfz*

35 2 40 *pp*

45 *ffz* 50 *sf* 4

55 3 *p* *cresc.* *f* *dim.* 60 1 *p* 3

65 1 *cresc.* 70 *f* *dim.*

75 1 *p* 3 *p* 3

80 1 *p* 3 85 *cresc. --*

90 1 3 *f* 3 *f* 3 100

95 105 110 *sf* *pp* *sf* *pp*

115 3 120 3 125 *cresc.* *p* 3

75 *pp* *sf* > 80

5 90 *sf* > *dim.* *p* *dim.* *p*

1. 95 *pp*

2. 100 *pp* *cresc.*

3 *pp*

110 *sf*

115 *pp* *pizz.*

120 *arco* *p*

1 125 *f*

p

130 *pp*

1 135 4 140 *f*

145 *f* 1

QUARTET I: VIOLONCELLO

150

155

160

165

170

175

180

185

190

195

200

205

f

pp

sf

p

sf

pp

sf

mf

sf

dim. p

p

cresc.

f

dim.

p

pizz.

arco

f

p

QUARTET I: VIOLONCELLO

280

285

290

295

305

310

315

320

325

330

335

340

345

350

355

360

365

370

380

385

400

sf

p

sf

pp

p

cresc.

sf

dim.

p

sf

p

sf

cresc. sf

dim.

p

sf

p

sf

p

pp

p

sf

p

cresc.

ff

QUARTET I: VIOLONCELLO

145 **6** *f* 155 **10** *pp* 165 170 180 *f* 190 **1** 195 **7** *p* 205 **3** 215 **1** 220 **10** 235 **Scherzo Allegro** 240 *cresc.* 245 **2** *sf* 250 *p* *cresc. sf* 255 *pp* 260 *sf* 265 *sf* 270 *cresc. sf*

QUARTET I: VIOLONCELLO

Andante con Variazioni ♩ = 92

II *p* *mf* 4 *cresc.* 15 *p* *cresc.* 20 **1** *mf* 25 **3** **1** 30 35 **1** *p* **1** 40 **3** *pp* 45 *cresc.* *f* *p* 50 **1** **1** **2** **1** 55 *pizz.* *arco* *p* 60 *pizz.* 65 *arco* *p* 70 *pizz.* 75 *arco* *p* *ff* 80 *p* 85 *p* *cresc.* 90 **1** *p* **1**

QUARTET I: VIOLONCELLO

95 pizz. arco 100 1 *f*

105 *pp* *f* *f*

110 pizz. 1 115 arco *p*

cresc. *f* *sf* *p* *p* 6

p 3 125 3

130 *mf* *pp*

135 1 *p* 3

140 1 2 pizz. 145 1 *f*

arco 150 pizz. 1 *pp*

QUARTET I: VIOLONCELLO

III Scherzo Allegro $\text{♩} = 100$

5 2 10 *p* *cresc. sf* *p* *sf*

15 20 *cresc. sf* *dim.* *pp* *sf*

25 30 *sf* *p*

35 3 40 45 2 *cresc.* *sf* *sf* *p* *sf*

50 *pp* 55 *cresc.*

60 3 65 70 *p* *cresc. sf* *dim.*

2 80 1 *sf* *p*

85 90 *p* *f* *p*

95 100 2 *p* *cresc. sf* *p*

105 110 115 *sf* *dim.* *p* *sf*

120 125 Trio 3 *sf* *p* *p*

135 2 140 1. 2. *cresc.* *p*

Six bars rest overleaf

275 280 1

285 3

295 1

300 305

310 315

320

325 11 340 pizz. 9 arco

355 360

365 370

375 380

385 390

395 400

405 410

sfz

pp

pp

f 3

dim.

p

cresc.

f

f

pp

pp

cresc.

pp

f

f 3

ffz

sf

sf

sf

sf

dim.

p

pp

cresc.

f

p

cresc.

f

MERTON MUSIC

SPOHR

DOUBLE STRING QUARTET No.3

in E minor Op. 87

QUARTET II VIOLIN I

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QUARTET II : VIOLIN I
L. Spohr Op. 87

Double Quartet No. 3

Adagio ♩=84

pizz. *p* 4 *f* 10 *dim.* *p*

arco *f* *dim.* *p*

15 *f* *dim.* *p*

Allegro ♩=96

30 *pp* 35 *p* 40 *pp* 45 *pp* 50 *cresc.* *f* 55 *sf* 1 *p* *pp*

QUARTET II : VIOLIN I

135 *f* 140 *pp* 145 *f* 150 *pp* 160 *cresc.* 165 *pp* 170 *f* 175 *p* 180 *sf* 185 *dim.* 190 *ffz* 195 *dim.* 205 *sf* 210 *dim.* 215 *ffz* 220 *sf* 225 *p* 230 *p* 235 *f* 240 *f* 245 *p* 250 *p* 255 *p* 260 *cresc.* 265 *f* 270 *f*

IV
Allegro molto $\text{♩} = 116$ 5 Finale 10

10 15 20 25 30 35 40 45 50 55 60 65 70 75 80 85 90 95 100 105 110 115 120 125 130

65 70 75 80 85 90 95 100 105 110 115

QUARTET II : VIOLIN I

115 *pp*

120 *pizz.* *arco* *pizz.*

125 *cresc.* *f* *arco* *p*

130

pp

135 *p* *p* *pp*

140 *pizz.* *arco* *pizz.* *arco*

145 *pizz.* *cresc.* *f* *arco* *p* *pizz.*

arco *pizz.* 150 *arco* *pizz.*

arco *cresc.* *f*

155 *sf* 3 160 *p*

165 *pp*

QUARTET II : VIOLIN I

190 3 2 200 *pp*

p *cresc.* 210 1 1. 1 215 2. 9 225

230 235 *subito*

Scherzo Allegro

2 240 5 250 14 265 *sf*

sf *p* 270 3 275 *cresc.* *sf* 3 *sf* *pp* *br.*

285 290 295 *cresc.*

300 2 305 2 *sf* *p*

310 315 *cresc.* *sf* *dim.* 2 *p*

320 325 *sf* *sf* *f* 6

335 5 345 14 360 2 *sf* *p* *sf*

365 1 1 370 375 *p* *sf* *pp*

380 385

390 395 400 *cresc.* *ff*

Scherzo Allegro

III

QUARTET II : VIOLIN I

2 5 14

sf *p* *sf* *p* *cresc.* *sf* *sf*

30 3 3 40 3

sf *p* *sf* *p* *cresc.* *sf* *sf*

45 50 55

pp *cresc.*

60 65 2

f *dim.* *sf*

70 2 75

p *cresc.* *sf* *dim.*

80 85

p *sf* *sf* *sf*

90 6 100 5 105

sf

14 3 **Trio 1** 130

sf *sfz* *pp*

4 140 1. 2. 145

cresc. *mf*

150

155 160

dim. *pp*

165 170 3 175

mf

180 4 185

f

QUARTET II : VIOLIN I

170

sf *pp* *sf* *pp* *p*

175 1

p *pp*

180

sf *pp* *sf* *pp* *cresc.* *sf* *p*

185

cresc. mf *p*

190 2

f *dim.* *p* *pp*

195 1

cresc. *f* *p*

200

p *f*

205 1

f

Andante con Variazioni ♩ = 92

QUARTET II : VIOLIN I

II

Measures 1-80 of the Violin I part, Part II. The score is in 2/4 time with a tempo of Andante con Variazioni (♩ = 92). The key signature has one sharp (F#). The piece features various dynamics including *p*, *mf*, *pp*, *cresc.*, and *ff*. It includes several triplet markings and a trill at measure 65. The section concludes with a double bar line at measure 80.

QUARTET II : VIOLIN I

Measures 81-150 of the Violin I part, Part II. The score continues from the previous page. It features a variety of musical textures, including sixteenth-note passages and triplet figures. Dynamics range from *pp* to *ff*, with markings for *cresc.*, *dim.*, *f*, and *sf*. The section ends with a double bar line at measure 150.

275 280 1

285 3 3

295 1 3 300 dim. p 3

305 3 3

310 315

320 325 9

335 3 pizz. 340 11 arco pp

355 1 360

365 1 2 370 375 1

380 ffz sf sf sf

385 390 2 395

405 410

cresc. f p cresc. f

Set by Kittv and Theo Wyatt using Sibelius 7.

MERTON MUSIC

SPOHR

DOUBLE STRING
QUARTET No.3

in E minor Op. 87

QUARTET II
VIOLIN II

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11

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130

135

140

cresc.

f

145

150

f

160

1

165

1

pp

cresc.

170

1

1

2

pp

180

1

185

1

190

p

195

1

ffz

dim.

200

pp

205

ffz

dim.

210

dim.

215

pp

220

1

ffz

225

1

230

3

235

p

240

1

245

3

250

3

255

3

260

p

cresc.

265

f

270

3

Allegro molto $\text{♩} = 116$ IV
Finale

QUARTET II : VIOLIN II

Measures 1-125 of the Violin II part. The score is written in treble clef with a key signature of three sharps (F#, C#, G#). It begins with a first ending bracket over measures 1-5, followed by a second ending bracket over measures 15-20. The music features various dynamics including *p*, *pp*, *ffz*, *dim.*, *sf*, *mf*, *cresc.*, and *f*. There are several triplet markings (3) and first ending brackets (1). The piece concludes with a first ending bracket over measures 120-125.

QUARTET II : VIOLIN II

Measures 65-115 of the Violin II part. This section continues the musical material from the previous page. It includes first ending brackets (1, 2) and various dynamics such as *pp*, *sf*, *cresc.*, *p*, *mf*, and *f*. The notation includes many eighth and sixteenth notes, often beamed together, and some triplet markings (3). The piece ends with a first ending bracket over measures 110-115.

Musical score for Violin II, measures 115-155. The key signature is one sharp (F#). The score includes various dynamics and articulations:

- Measures 115-119: *pp* (pianissimo).
- Measure 120: *pizz.* (pizzicato).
- Measures 121-124: *arco* (arco).
- Measures 125-129: *cresc.* (crescendo) leading to *f* (forte).
- Measures 130-134: *p* (piano).
- Measures 135-139: *pp* (pianissimo).
- Measures 140-144: *pizz.* (pizzicato).
- Measures 145-149: *arco* (arco).
- Measures 150-154: *pizz.* (pizzicato).
- Measures 155-159: *arco* (arco).

Musical score for Violin II, measures 210-400. The key signature is one sharp (F#). The score includes various dynamics and articulations:

- Measures 210-214: *3* (triple), *1. 1* (first ending), *2. 9* (second ending).
- Measures 215-219: *2* (triple), *9* (ninth).
- Measures 220-224: *230* (measure number).
- Measures 225-229: *Scherzo Allegro* (tempo/mood).
- Measures 230-234: *2* (triple), *240* (measure number).
- Measures 235-239: *subito* (suddenly).
- Measures 240-244: *sf* (sforzando).
- Measures 245-249: *5* (quintuplet).
- Measures 250-254: *sf* (sforzando).
- Measures 255-259: *14* (fourteenth).
- Measures 260-264: *265* (measure number).
- Measures 265-269: *3* (triple).
- Measures 270-274: *3* (triple).
- Measures 275-279: *275* (measure number).
- Measures 280-284: *cresc.* (crescendo).
- Measures 285-289: *3* (triple).
- Measures 290-294: *285* (measure number).
- Measures 295-299: *pp* (pianissimo).
- Measures 300-304: *300* (measure number).
- Measures 305-309: *3* (triple).
- Measures 310-314: *310* (measure number).
- Measures 315-319: *5* (quintuplet).
- Measures 320-324: *320* (measure number).
- Measures 325-329: *1* (first).
- Measures 330-334: *325* (measure number).
- Measures 335-339: *6* (six).
- Measures 340-344: *335* (measure number).
- Measures 345-349: *5* (quintuplet).
- Measures 350-354: *345* (measure number).
- Measures 355-359: *14* (fourteenth).
- Measures 360-364: *360* (measure number).
- Measures 365-369: *2* (triple).
- Measures 370-374: *365* (measure number).
- Measures 375-379: *1* (first).
- Measures 380-384: *370* (measure number).
- Measures 385-389: *375* (measure number).
- Measures 390-394: *380* (measure number).
- Measures 395-399: *385* (measure number).
- Measures 400-404: *390* (measure number).
- Measures 405-409: *395* (measure number).
- Measures 410-414: *400* (measure number).
- Measures 415-419: *ff* (fortissimo).

Scherzo Allegro $\text{♩} = 100$ **III**

Measures 1-200 of the Scherzo Allegro section. The score is written for Violin II in G major (one sharp). It features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings include *sf* (sforzando), *p* (piano), *cresc.* (crescendo), *pp* (pianissimo), *f* (forte), *dim.* (diminuendo), and *mf* (mezzo-forte). Rehearsal marks are indicated by Roman numerals: 1, 5, 14, 30, 3, 40, 3, 45, 50, 55, 60, 65, 70, 75, 85, 90, 100, 105, 114, 123, 130, 140, 145, 150, 155, 160, 165, 170, 175, 180, 185, 190, 200. The section concludes with a *cresc.* marking at measure 200.

Measures 160-205 of the Scherzo Allegro section. The score continues with various rhythmic patterns and dynamic markings. Rehearsal marks are indicated by Roman numerals: 160, 165, 170, 175, 180, 185, 190, 195, 200, 205. The section concludes with a *cresc.* marking at measure 205.

Andante con Variazioni ♩ = 92

II

1 5

10 15 1

20 25 3 25

30 35 2

40 45 1

50 55 1 2

60 65 3

75 80 4 3

85 90 1

95 100 1

105 110 1

115 120 3

125 130 1

135 140 2

145 150 1

155 160 1

165 170 1

175 180 1

185 190 1

195 200 1

205 210 1

215 220 1

225 230 1

235 240 1

245 250 1

255 260 1

265 270 1

275 280 1

285 290 1

295 300 1

305 310 1

315 320 1

325 330 1

335 340 1

345 350 1

355 360 1

365 370 1

375 380 1

385 390 1

395 400 1

405 410 1

415 420 1

425 430 1

435 440 1

445 450 1

455 460 1

465 470 1

475 480 1

485 490 1

495 500 1

505 510 1

515 520 1

525 530 1

535 540 1

545 550 1

555 560 1

565 570 1

575 580 1

585 590 1

595 600 1

605 610 1

615 620 1

625 630 1

635 640 1

645 650 1

655 660 1

665 670 1

675 680 1

685 690 1

695 700 1

705 710 1

715 720 1

725 730 1

735 740 1

745 750 1

755 760 1

765 770 1

775 780 1

785 790 1

795 800 1

805 810 1

815 820 1

825 830 1

835 840 1

845 850 1

855 860 1

865 870 1

875 880 1

885 890 1

895 900 1

905 910 1

915 920 1

925 930 1

935 940 1

945 950 1

955 960 1

965 970 1

975 980 1

985 990 1

995 1000 1

1 85

90 95 1 3 1 105

110 115 2 120 1

125 130 1 3

135 140 1 2

145 150 1

155 160 1

165 170 1

175 180 1

185 190 1

195 200 1

205 210 1

215 220 1

225 230 1

235 240 1

245 250 1

255 260 1

265 270 1

275 280 1

285 290 1

295 300 1

305 310 1

315 320 1

325 330 1

335 340 1

345 350 1

355 360 1

365 370 1

375 380 1

385 390 1

395 400 1

405 410 1

415 420 1

425 430 1

435 440 1

445 450 1

455 460 1

465 470 1

475 480 1

485 490 1

495 500 1

505 510 1

515 520 1

525 530 1

535 540 1

545 550 1

555 560 1

565 570 1

575 580 1

585 590 1

595 600 1

605 610 1

615 620 1

625 630 1

635 640 1

645 650 1

655 660 1

665 670 1

675 680 1

685 690 1

695 700 1

705 710 1

715 720 1

725 730 1

735 740 1

745 750 1

755 760 1

765 770 1

775 780 1

785 790 1

795 800 1

805 810 1

815 820 1

825 830 1

835 840 1

845 850 1

855 860 1

865 870 1

875 880 1

885 890 1

895 900 1

905 910 1

915 920 1

925 930 1

935 940 1

945 950 1

955 960 1

965 970 1

975 980 1

985 990 1

995 1000 1

3
pp

295
f *dim.*

300
p

305
f

315
f

320
pp

335
pizz.

355
cresc.

360
pp

365
f

370
ffz

375
ffz

380
sf

385
sf

395
dim.

400
p

405
cresc.

410
p *cresc.* *f*

Set by Kittv and Theo Wvatt using Sibelius 7.

MERTON MUSIC

SPOHR

DOUBLE STRING
QUARTET No.3

in E minor Op. 87

QUARTET II
VIOLA

THEO WYATT

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QUARTET II : VIOLA

Double Quartet No. 3 L. Spohr Op. 87

Adagio ♩=84

pizz. *p* 4 arco 10 *f* *dim.* 1 pizz. *p*

arco pizz. 15 arco *cresc.* *f* 20 *dim.*

Allegro ♩=96

25 *dim.* *p* *pp* 30 *pp* 35 1 *p* *pp*

40 45 1 *pp* 50 55 1 *pp* *sf* 60 4 65 *pp* *sf* *pp*

QUARTET II : VIOLA

160 1 165 1 *cresc.* *pp*

170 1 *f* 175 1 *p*

180 185 *ffz* *dim.* *pp*

190 195 *ffz* *dim.*

200 1 *pp* 4 *ffz* 3 *dim.*

215 1 *pp* 220 *ffz* *sf* 1

225 3 *p* 230 3 *p*

235 1 240 1 *f* 3

265 21 *f* 270 3

275

280 1 *pp* 285 3

Allegro molto $\text{♩} = 116$ IV
Finale

QUARTET II : VIOLA

5 10 15 20 25 1 4 3 40 1 45 50 1 3 55 3 60 1 3 65 1 70 2 pizz. 2 80 2 7 arco 90 3 100 4 110 3 115 3 120 1 125 3 130 7 140 145 11 3

p *dim.* *pp* *ffz* *dim.* *pp* *ffz* *dim.* *pp* *sf* *p* *p* *3* *60* *1* *3* *65* *1* *mf* *cresc.* *p* *pizz.* *2* *80* *2* *arco* *90* *3* *100* *4* *f* *110* *3* *115* *3* *120* *1* *125* *3* *130* *7* *f* *140* *145* *11* *3* *pp*

QUARTET II : VIOLA

70 75 80 85 90 1. 2 95 2 100 2 105 110 115 1

sf *pp* *p* *pp* *pp* *pp* *sf* *pp* *sf* *pp* *cresc.* *sf* *p* *cresc.* *mf* *1.* *dim.* *p* *2* *95* *2* *100* *2* *105* *pp* *110* *115* *1*

QUARTET II: VIOLA

120 *pp*

125 *cresc.* *f* *p* *arco* *pizz.*

130 *pp*

135 *p* *pp*

140 *pizz.* *arco* *pizz.* *arco*

145 *pizz.* *cresc.* *f* *f* *p* *pizz.*

150 *arco* *pizz.* *arco* *pizz.*

155 *arco* *cresc.* *pp*

160 *1* *p*

165 *2* *pp* *sf* *pp* *sf* *pp*

QUARTET II: VIOLA

215 225

230 235 *subito*

Scherzo Allegro

240 250 265

270 275 280 285 290 295 *pp*

300 305 310

315 320 *p*

325 330 335 *sf*

340 345 350 355 360

365 370 *pp*

375 380 385 390 395 400 *ff*

Scherzo Allegro

III

QUARTET II: VIOLA

Musical score for Viola, Quartet II, Scherzo Allegro, page 8. The score is in 3/4 time with a key signature of one sharp (F#). It features various musical notations including dynamics (*sf*, *p*, *pp*, *cresc.*, *dim.*), articulation (accents), and fingerings. The piece includes a Trio section starting at measure 130.

QUARTET II: VIOLA

Continuation of the musical score for Viola, Quartet II, Scherzo Allegro, page 5. The score continues from measure 170 and includes various musical notations such as dynamics (*p*, *pp*, *sf*, *cresc.*, *mf*, *f*), articulation (accents), and fingerings.

Andante con Variazioni ♩ = 92

II

1 5 1

p

10 *mf* *pp* *p*

15 1 1 20 3 25 *pp* *cresc.*

p *cresc.* *p* 30

2 35 1 40 1 *mf*

45 *p* *p*

1 50 1.1 2 3 3 3 3 3 55 *p*

3 2 60 3 3 3 3 3 3 *f*

3 3 65 1 *pp* *p*

3 3 70 1 *ff*

75 *pp* *ff* *pp*

80 1 85 *f* *pp* *p*

1 90 *ff* *pp* *pp*

95 1 1 100 3 *p*

105 *pp* *f* *f* *p* 110 1 *p*

115 *cresc.* *f*

120 *dim.* 1 *p*

125 1 3 *pp*

135 *f* *f* *pp*

140 1. 2 145 *f* *dim.* *pp*

150 1 *sf* *mf* *mf* *dim.*

QUARTET II : VIOLONCELLO

195 200 205 210 215 220 225 230 235 240 245 250 255 260 265 270 275 280 285 290 295 300 305 310 315 320 325 330 335 340 345 350 355 360 365 370 375 380 385 390 395 400 405 410

ffz *dim.* *pp* *ffz* *dim.* *pp* *ffz* *sf* *cresc.* *f* *pizz.* *pp* *f* *arco* *f* *sf* *p* *pp* *f* *dim.* *p* *f* *f* *pizz.* *pp* *arco* *3* *pizz.* *pp* *cresc.* *pp* *f* *ffz* *sf* *dim.* *p* *pp* *cresc.* *f*

Set by Kittv and Theo Wvatt using Sibelius 7.

QUARTET II : VIOLONCELLO

Double Quartet No. 3

Adagio $\text{♩} = 84$

L. Spohr Op. 87

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

pizz. *p* *arco* *dim.* *p* *cresc.* *f* *dim.* *p* *Allegro* $\text{♩} = 96$ *pizz.* *pp* *f* *p* *mf* *p* *arco* *35* *pizz.* *mf* *p* *arco* *40* *pp* *sf* *p* *3* *50* *cresc.* *f* *60* *p* *cresc.* *f* *p* *2* *65* *sf* *pp* *sf* *pp* *p* *1* *75* *p* *2* *80* *pp* *sf* *pp* *sf* *pp* *85* *cresc.* *mf* *90* *1* *sf* *dim.* *p* *2* *95* *pp* *2* *2*

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100 *pp* pizz.

105

110 arco *sf* *p* *sf* *p*

115 1

120 *pp* pizz.

125 arco pizz. *cresc.* *f* *p*

130

135 *p* *f* *p* *pp* *mf* *p* *pp* *f*

140 pizz. arco

145 arco *cresc.* *p* *f*

150 pizz. arco *f* pizz.

155 pizz. *cresc.* *p*

160 1

165 *sf* *pp* *sf* *pp* *pp*

170 *p*

175

QUARTET II: VIOLONCELLO

Allegro molto $\text{♩} = 116$

IV Finale

1 5 1 10 1 15

20 25 30

35 40 45 50

55 60

65 70 2

pizz. 75 2 80 9 arco 3 90

95 100 1 105

110 3 115 120 125 13

140 145 1 2 3 4 5 150 6 7 8 9

10 155 11 12 3 1 165 170

pizz. 1 2 arco 180 1

185 190 1

dim. pp

arco 225 230 235

p

Scherzo Allegro

2 240 5 250 14

subito *sf* > *sf* >

265 1 270 3 275 3

sf *p* *sf* *cresc. sf*

1 2 3 285 4 5 6 7 8 290

sf *pp* *cresc.*

295 300 2 305 310

f *dim.* *sf* *p*

315 320 1 325

p *cresc. sf* *dim.* *f*

6 335 5 345 2 1

sf > *sf* > *pp*

2 3 350 4 5 6 7 8 355 9 10 11 12

pp

360 365

sf *p* *sf* *p*

370 1 2 3 4 5 375 6 7 8 9 10 380 11

pp

12 13 14 15 385 16 17 18 19 20 390 21 22

cresc. *ff*

23 24 395 400

180 *pp*

sf > *pp* *sf* > *pp* *cresc.* *sf* *p*

185 1

cresc. *mf* *sf*

190 2

p *dim.* *pp*

195 1 200

cresc. *f* *p* *p*

205

f *p* *pp*

Andante con Variazioni ♩ = 92

1 5 II 1

p *p* *mf*

10 3 1 20 4

25 30 2 pizz.

cresc. *p* *p* *p*

35 40 arco

mf

45

50 pizz. 1 2 arco

p *p* *f*

55 pizz. 1 60 arco

f

65 3 70 1

pp *cresc.* *p*

QUARTET II: VIOLONCELLO

pizz. 75
 arco
 ff pp
 80 1
 ff f
 85 90
 pp cresc. p ff
 95 1 100 arco
 pp p pizz. f
 105 110
 pp f f p
 115
 p cresc. f
 120 125
 dim. p p cresc.
 2 arco
 pizz. mf pp f f
 135 1 140 1. 2. arco
 pp f
 145
 dim. pp
 150 pizz. 1
 mf mf dim.

QUARTET II: VIOLONCELLO

Scherzo Allegro $\text{♩} = 116$ III
 2 5 14 30
 sf> sf> sf p
 1 3 40 3 45 1 2 3 4 5 50 6
 sf cresc. sf sf pp
 7 8 55 p 60 65
 cresc. f dim.
 2 70 75 80
 sf> p p cresc. sf dim.
 1 85 1 90
 p sf sf
 6 100 5 105 2 110 1
 sf> sf> pp
 2 3 4 5 115 6 7 8 9 10 120 11 12
 sf
 125 1 Trio pizz. 130 3 135 2 140 1.
 p
 1 2 1 145 arco 150 155
 mf
 160 165 pizz. 170 1 arco
 dim. pp
 175 1 180 2 3 4 5 6 185 7
 mf
 8 190 5 pizz. 200
 p pp
 3 210 2 1. 215 2. 8
 p

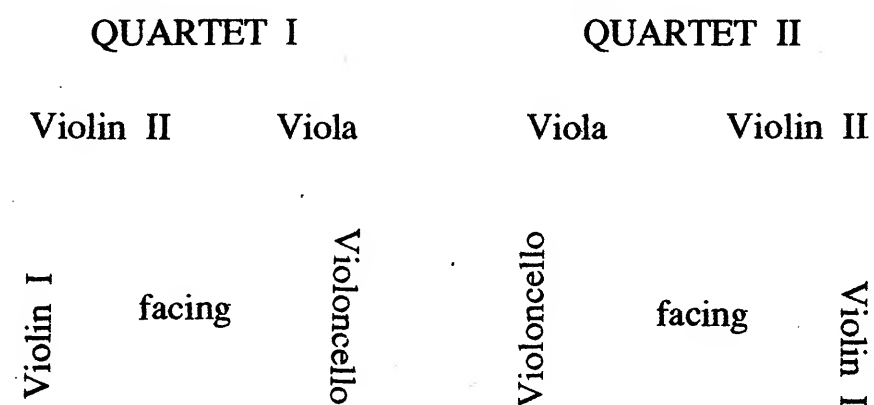
Louis Spohr (1784 - 1859) was ranked as one of the great composers for much of the 19th century. He was born in Brunswick and as composer, violin virtuoso, conductor and teacher he was highly esteemed in every rôle. Throughout his life he was involved in chamber music, not only as composer but as performer and organiser of concerts. During his years at Kassel from 1822 he held weekly winter quartet parties until 1858, the year before his death.

His output of chamber music for string ensemble totals 48, made up of 36 quartets, seven quintets, a sextet and four double quartets, written for the same eight instruments as Mendelssohn's popular Octet. However, these double quartets are unique in the chamber music repertory for, as Spohr himself made clear, "Mendelssohn's Octet belongs to quite another kind of art in which the two quartets do not concert and interchange in double choir with each other but all eight instruments work together".

Spohr credited the violinist-composer Andreas Romberg (1767-1821) with the idea for such compositions "when we played a quartet together for the last time before his death". Spohr set to work on his first double quartet in March 1823; "I imagined how two quartet groups sitting close to each other should be made to play one piece of music and keep in reserve the eight-voice combination for the chief parts of the composition only. I was greatly impressed to find that its effect was far greater than that of simple quartets and quintets."

This first double quartet (D minor Op.65) proved immensely successful and a second (E flat Op.77) followed in December 1827, but the third composed during December 1832 and January 1833 is generally reckoned to be the finest of the four, and it is indeed among the very best of Spohr's works, being a particular favourite of the great German violinist Joseph Joachim. The final double quartet (G minor Op.136) dates from June 1847.

In late 1825 the English musician Sir George Smart visited Kassel, and on Sunday November 6th attended a performance of the first double quartet in Spohr's house. In his journal he noted the layout of the performers.



Of course, this layout may not be ideal for all locations, especially larger ones such as churches or grand concert halls, and other formations may have to be adopted, but performers may be interested to try out Spohr's own placement.

[Continued on inside cover]

MERTON MUSIC

SPOHR

DOUBLE STRING QUARTET No.3

in E minor Op. 87

PARTS

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8009

The four movements explore a wide range of expression, with a magical slow introduction giving way to an Allegro which features a troubled melancholy of a Mendelssohnian cast. Next, a set of variations in C major brings to the fore the antiphonal rôle of the two quartets and a more outgoing atmosphere in the musical mood. The Scherzo mixes the lively elements usual in such movements with lyrical moments, and Spohr's melodic gifts are displayed in wonderful style in the Trio. Unlike many composers, Spohr rarely suffers from "the finale problem" and this is one of his best - a folk-like main theme, a menacing march and mysterious hints of a chorale blend together to round off a work of which The Times said in a review of 1847 "If Spohr had written nothing else besides this double quartet it would be sufficient to establish his fame as one of the greatest composers."

Keith Warsop
Chairman, Spohr Society of Great Britain

If you would like to know more about Spohr and his music, why not become a member of the Spohr Society. For details write to the Secretary, 123 Mount View Road, Sheffield S8 8PJ